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VII.—CACOPHONY IN JUVENAL, HORACE AND PERSIUS.

The student of Latin occasionally meets with that species of alliteration known as "cacophony." Quintilian (Inst. IX, 4, 41) says care should be taken that the final syllables of a preceding word, and the initial syllables of that which follows may not be the same: *videndum etiam ne syllabae verbi prioris ultimae sint primae sequentis*.

And Servius, commenting on "Dorica castra" of Vergil (Aen. II, 27) says it is bad style to begin a word with that syllable with which the word before it was ended: *mala est compositio ab ea syllaba incipere qua superior finitus est sermo*. It is a principle, however, which even the best writers have violated. This may be seen not only in the actual final and initial syllables of successive words, but also in the repetition of two or more letters not constituting identical syllables.

An article by Biese on this kind of alliteration may be found in the *Rheinisches Museum*, XXXVIII, p. 634.

Biese deals chiefly with examples taken from Lucretius, Vergil, Ovid, Propertius and Tibullus. He cites 34 examples from Lucretius, 7 from Vergil's *Georgics*, 60 or more from the *Aeneid*, and 1 from the *Eclogues*. He also cites more than 30 examples from Ovid, but makes no mention of Horace, Juvenal or Persius. Mayor cites some 9 or 10 examples from Juvenal in his edition of this author, and some other editors make brief mention of a few examples.

My own interest in the subject led me to work it out more thoroughly for Juvenal, and to extend my investigations to Persius, and to the *Satires*, *Epistles*, *Ars Poetica*, and *dactylic Odes* and *Epodes* of Horace. In comparing my results with those obtained by Biese some striking differences in the several authors examined may be seen, as regards the use of this figure.

Biese has observed that the majority of instances in Lucretius is the repetition of the syllable 're.' Since this is found most often in the fifth dactylic foot, Biese concludes that Lucretius did not shun the repetition of the same syllable, but rather sought it that he might have short syllables for forming the fifth dactyl. In Lucretius

there may be found also single examples of the repetition of such syllables as 'ra' 'ne' 'se' 'te' 'de' and 'que.' Even so finished a poem as Vergil's *Georgics*, as mentioned before, shows faults of this kind. Most of these are made by the repetition of 're' in the fifth foot. Of the 60 examples in the *Aeneid* 47 are the repetition of 're', and these, like the most of the other examples, are found in the fifth foot. Vergil exhibits a slightly greater variety of repeated syllables than Lucretius. It would appear that, if Lucretius permitted cacophony for the sake of getting short syllables for the fifth foot, Vergil, and likewise Ovid, did the same. For part of the 30 examples which Biese cites from Ovid are found in the *Metamorphoses*, and most of these are in the fifth foot. But Ovid and the other writers of elegy — Catullus, Tibullus and Propertius — employ this repetition sparingly and cautiously.

In the *Satires* of Juvenal I have observed the following examples; if there are others, I failed to notice them in twice going over the writings of Juvenal with that subject in mind:

Satire II, 1 libet et; 33 solveret et.

III, 54 tanti tibi; 92 licet et; 144 habet et and licet et; 284 iubet et.

IV, 34 licet et (some MSS have licet hic); 129 memoraret et; 146 traxerat at.

V, 58 te teneam; 101 sedet et; 141 licet et.

VI, 101 prandet et; 149 calet et; 237 latet et; 238 pavet (or silet) et; 250 nisi si; 283 licet et; 541 scilicet et; 546 implet et; 635 scilicet et.

VII, 105 gaudet et; 124 libet (or licet) et; 131 solet et; 162 quicquid id.

VIII, 59 fervet et; 152 sumet et; 154 solvet et; 190 sedet et.

IX, 96 ardet et; 108 audiet et; 142 notet et.

X, 1 Gadibus usque; 87 neget et; 320 fiet et.

XII, 14 iret et; 20 crederet et.

XIII, 36 peieret et; 91 peierat atque.

XIV, 30 implet et; 156 scilicet et; 195 adnotet et; 199 piget et; 263 licet et; 315 si sit.

XV, 71 ridet et; 74 audet et.

None were found in the first, eleventh and sixteenth *Satires*. The total number of examples here given from Juvenal is 48, of which 40 are the repetition of 'et'. He does not once repeat 're', which is so often repeated by Lucretius and Vergil.

It is also worthy of notice that only 5 of the 48 examples cited are used in forming the fifth dactylic foot alone. These 5 are all made by the repetition of 'et,' and are the following: IV, 129; VI, 101; VII, 105; IX, 96; XV, 71. The others are distributed throughout the remaining feet of the verse as follows: ten are used in the first foot alone, and all but one are the repetition of 'et'; eight in the first and second feet; six in the second and third; one each in the second and the fourth; four in the third and fourth; ten in the fourth and fifth; three in the fifth and sixth.

If we assume with Biese that Lucretius, and if Lucretius, so Vergil and Ovid, sought this repetition in order to find short syllables to form the fifth dactylic foot, we must admit that Juvenal did not feel that need to the same degree. For, as we have shown, the repetitions in the fifth and sixth feet together do not equal those found in the first foot.

As we have already remarked, Juvenal never repeats the syllable 're,' which is so often repeated by Lucretius and Vergil; and only very rarely do the other writers cited by Biese repeat 'et,' which Juvenal repeats 40 times. I think Biese mentions no such use of 'et' in the writers he discusses, although there are a few examples (cf. Lucretius II, 32 *adridet et*; and Vergil, Georg. I, 493 *scilicet et*). Evidently to Juvenal's mind the repetition of 'et' was no more offensive than the coming together of 'at et,' 'it et,' 'et at,' and 'et ut,' all of which are common in Juvenal, Horace, Persius, and indeed all Latin writers.

In the tenth Satire of Juvenal, verse 122, is an example of the repetition of two syllables of the same word. This is a verse quoted from what is supposed to have been a poem of Cicero on his consulship, but now lost. The verse runs as follows: *O fortunatam natam me consule Romam*. Quintilian (IX, 4, 41) quotes this verse as an example of disagreeable alliteration, and adds another from a lost letter of Cicero: *Res mihi invisae visae sunt, Brute*. Cicero never grew tired of making puns, and that fact may account for such expressions as those last cited, and also for the following from his writings: *pleniore ore*, de Off. I, 18, 61; *acer acerbus*, Brut. 221; *moles molestiarum*, de Or. I, 2. Terence furnishes a few good examples, as *pannis annisque*, Eun. 236; *tudisti isti*, Heaut. 382 (not by all MSS). Another well-known passage in Terence is *Taedet quotidianarum harum formarum*, Eun. 297, where, as Lewis remarks, the repetition adds beauty. Afranius, 246, has *In collum plorat orat occurrit nepos*.

There are a few instances of cacophony in Horace's dactylic verses—the only ones I examined. They are as follows:

Sat. I, 1, 66 sibilat at; 99 metuebat at: 5, 82 stultissimus usque.

II, 2, 126 saeviat atque; 6, 73 pertinet et.

Epis. I, 1, 95 occurri rides.

II, 1, 89 nos nostraque: 247 dilecti tibi; 2, 20 proficiscenti tibi; 194 discrepet et.

A. P. 33 exprimet et; 40 potenter erit; 355 caret et.

Epod. XII, 19 in indomito.

Of these 14 examples less than half are used in forming the fifth foot. It will be observed that Horace repeats 'et' four times and 'at' three times.

From the 650 verses of Persius' Satires the following six examples are taken: III, 42 si sibi; 62 ferat atque; 95 quidquid id; V, 25 crepet et; 81 dixit ita; VI, 65 quidquid id. Not one of these is found in connection with the fifth foot; but they are found in the first, second, third or fourth foot. A characteristic feature of Persius' style is the repetition of the same word in many places. This does not produce cacophony but tends rather toward emphasis and vigor. Examples are Sat. I, 11 tunc, tunc; 87 hoc! hoc; 111 omnes, omnes; 120 vidi, vidi; II, 50 iam, iam; III, 23 nunc nunc; 41 and 42 imus, imus; VI, 58 and 59 unum, unum; 68 nunc, nunc.

It might be interesting to know how far cacophony was permitted by all writers of hexameter verse during the empire. I have observed that it is permitted by Lucan and Martial to some extent, but I am unable to give the data for these authors.

In the treatment of this subject the word "syllable" has been used somewhat loosely. It is thus used by others who have referred to the subject of cacophony. If we adhere strictly to the rule for the division of words into syllables, we will find that only five of the examples cited from Juvenal really illustrate the repetition of the same identical syllable.

In Horace the proportion is greater, for five of the fourteen examples cited show exact repetitions. The sound of 'licet et' is not quite so harsh as that of 'licet cet' would be, yet the succession of similar sounds in 'licet et' is such as to bring it under the head of cacophony. The same may be said of each of the other combinations exhibited.